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INCORPORATING FANDERSON NEWS





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MOBILE CONTROL

By the time you read this, all the fuss and bother about the New Year will be a good few weeks in the past, and most people will have just about got used to the idea of writing '92 on their cheques. As I write this, however, 1991 is just coming to a close, 1992 is literally a few hours away and it's that time of the year when thoughts turn to reflecting on the year gone by - an important and very successful year for Fanderson by all accounts.

Nonetheless, I find myself looking forward to the year ahead, which should prove no less exciting for fans of the Gerry Anderson shows. On television (in the UK) we can look forward to the network screening of the remaining 18 episodes of *Thunderbirds* on BBC2, with the possibility of a complete re-run on BBC1 and network screenings of other Anderson shows to follow (probably *Stingray* and *Captain Scarlet*). Channel 4 are screening *Dick Spanner* again, and ITC are continuing to release sell-through videos of those shows not previously available in this format, namely *Supercar*, *Fireball XL5*, *The Protectors* and the long-awaited *Space:1999*. Also in the pipeline are Fanderson's three major, full-weekend conventions - *Project Straker*, *FAB One*, and *PeyCon* - and a whirlwind tour by none other than Gerry Anderson himself (see 'Fanderson News' for further details). Perhaps more important than all of these is the imminent arrival on our screens of a new Gerry Anderson series in *G-Force*, a novel departure for Gerry, produced entirely in cell-art animation (as opposed to the model animation seen in *Dick Spanner* and *Space:1999*).

In addition, we've got some more anniversaries to celebrate - 1992 sees the 30th Anniversary of *Fireball XL5* (first broadcast in 1962), the 25th Anniversary of *Captain Scarlet And The Mysteryna* (first broadcast in 1967) and the 20th Anniversary of *The Protectors* (first broadcast in 1972) - so, yes, I think 1992 is shaping up to be something pretty special.

Now then, if you knew that you were about to be stranded on a desert island with just ten episodes of Gerry Anderson shows (and the necessary equipment to enable you to watch them), which ten episodes would you pick? This highly intellectual poser makes a good topic for late night

conversation at any Fanderson gathering, and usually swiftly deteriorates into a discussion about which would be the last ten episodes you would pick to take with you. Well, the former question is the one that Ian wants me to bare my soul on here, to get the ball rolling and give you out there some idea of what he's looking for from you. (I believe he's going to do the same on his page - so get your thinking caps on.)

Now, I'm afraid I'm going to have to be boringly realistic and pedantic about this, because, given the option of any ten episodes of Gerry's shows with which to spend my time on a desert island, I would have to plump for ten hour-length episodes to maximise the running time. These would also have to be ten episodes that I, personally, find extremely entertaining, rather than episodes that I consider to be particularly mentous - though the majority of episodes on my list would probably fall into both categories anyway.

If you were to simply ask me for what I consider to be the ten 'best' episodes, you would get a quite different listing, as I would be inclined to include *Stingray's Secret Of The Giant Oyster* and *Invisible Enemy*, *Captain Scarlet's Treble Cross*, and *The Secret Service episode Recall To Service* - all of which I have regrettably left out of my Desert Island list as they only last 25 minutes each. As it is, my ten episodes are all from *UFO*, *Space:1999* and *Thunderbirds*, which I would not be unhappy about, as they are my three personal preferences of Gerry's shows anyway.

Here then are my ten Desert Island episodes, in no particular order:

1. *UFO - The Long Sleep*
2. *UFO - Sub-Smash*
3. *UFO - Mindbender*
4. *UFO - The Responsibility Seat*
5. *Space:1999 - The Testament Of Arkadia*
6. *Space:1999 - The Last Sunset*
7. *Space:1999 - Guardian Of Pir*
8. *Space:1999 - Dragon's Domain*
9. *Thunderbirds - 30 Minutes After Noon*
10. *Thunderbirds - Path Of Destruction*

I offer no explanation for my choices other than the criterion above - I just like those episodes and that's all there is to it! Do you agree or disagree? What would you choose? We want to know!

See you back here next time.

Chris Bentley - Chairman

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SPACE CITY SPECIAL

A WORD FROM THE EDITOR

Yep, that's right - we're back already with almost indecent haste, just as you've begun to get over the Christmas and New Year celebrations. As it happens, these words are being penned (or typed, or whatever) just as the New Year's celebrations are about to go into full swing. These are, you might say, the last sober words I will write in 1991.

The reason behind the rather sudden appearance of FAB 3 is to catch up on our schedule after the Fanderson 91-induced lateness of issue 2. This might indeed just be the first recorded example of a fan magazine actually being published early!

As usual there are heaps of people to thank, definitely top of the list being the charming Matt Zimmerman, the voice behind Alan Tracy and the source of this issue's star interview. Matt was extremely helpful and kind enough to allow Lorraine Malby and myself into his home to share his memories with us - indeed, Matt has something akin to total recall, and - even if I say so myself - this is a darned good interview. Thanks once again also to Gerry Anderson and Actis Productions for the information on *G-Force*, coverage of which continues in this issue.

One disadvantage with the quick reappearance of FAB 3 is that there has not been enough time to compile any 'Desert Island Anderson' replies, as even Fanderson members have Christmas commitments. Now that Christmas is out of the way, let's hear about your favourite Gerry Anderson series episodes - the ten that you would take with you on that fabled desert island. In the meantime, you'll just have to hear about my favourites instead - and Chris's on the page opposite.

Whilst I'm on the subject, thanks to everyone who has written to P.O. Box 93 with their views on FAB and Fanderson in general during the magazine's first six months. Your input is vital to the growth of the club and this magazine, so if you like or dislike what you see, or have any suggestions, do please let us know.

Anyway, on with my Desert Island top ten:

1. Terrahawks - *Cry UFO*
2. Thunderbirds - *Trapped In The Sky*
3. *UFO* - *Mindbender*
4. *Space:1999* - *Space Brain*
5. *Space:1999* - *Earthbound*
6. *Captain Scarlet* - *Winged Assassin*
7. *Captain Scarlet* - *Lunarville 7*
8. *Stingray* - *Stand By For Action*
9. *Joe 90* - *Hi-Jacked*
10. *The Secret Service* - *Errand Of Mercy*

That's all from me - have a great 1992 (even if you are reading this at the end of January) and look out for a near avalanche of Gerry Anderson shows on video. I for one never thought that I would see the day that *Torchy The Battery Boy* would get a video release!

I'm off - it's party time!

Ian Fryer - FAB Editor

Your Photo Stickers: The two full colour photo stickers with this issue show Matt Zimmerman in a scene from the *UFO* episode *Exposed*, and Catherine Schell in a scene that was cut from the *Space:1999* episode *The Exiles*. If you peel off the backing, the photos can be affixed in the positions indicated on pages 8 (Matt Zimmerman) and 20 (Catherine Schell).

FAB CREDITS

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MATT ZIMMERMAN

VOICE ARTIST - ALAN TRACY

Matt Zimmerman is best known to fans of the Anderson television series and films as the voice of Alan Tracy, pilot of Thunderbird 3, in Thunderbirds, Thunderbirds Are Go! and Thunderbird 6. But Matt's achievements in the Anderson world also extend to a variety of other vocal contributions to both Thunderbirds and Space:1999, as well as an appearance as Paul Foster's best friend in UFO. Matt talked recently to Ian Fryer and Lorraine Malby for FAB at his home in London.

FAB: Could you tell us who exactly is Matt Zimmerman? From the beginning.

Matt Zimmerman: From the beginning, my God! I'm originally of German and Yugoslav - Croatian actually - descent. My parents had emigrated to America separately and met in the US. My father had an orchestra and I was born in Canada whilst they were on tour in a place called Sudbury, Ontario on Christmas Day. My father also bought a farm there.

I was christened with the same name as my father, so I was known as Junior for the first twelve years of my life! We sort of lived back and forth between there and Detroit, Michigan. I was singing with my dad's orchestra by the time I was four, so it was pretty well set that I would do something like that.

In my high school years, and even before then, I was a boy soprano and sang in church. I was a Lutheran, which is very complicated in my family as there are several religions running around in it. I sang on radio as a young boy, until my voice changed when I was fourteen, by which time I had done enough on radio that I was known in places such as Windsor, Detroit and Toronto... those kinds of places - so, I started doing schools programmes as an announcer. Gradually I realised what I wanted to do. I didn't have too much trust that I could make a living in the business, however, so I took a commercial course, studied typing and shorthand and became a certified



accountant.

One of the first major jobs I had on leaving school was as a secretary to the Mayor of Windsor, Ontario, which is across the river from Detroit. I took the summer off from work to do a season in summer stock with an actor called George C. Scott who was just starting out. We did two seasons and when I finished there I auditioned at Stratford, Ontario, which was the major Shakespearean company in Canada, and out of four hundred people they picked me, which was rather nice!

I worked on 'Hamlet' and 'Twelfth Night' with Tyrone Guthrie, which was a great experience. While I was there they brought over some teachers from England, and one of them was a woman called Iris Warren, who taught voice production at the London Academy of Music and Dramatic Art (LAMDA). I thought that she was absolutely fantastic and kept in touch with her.

After that season at Stratford in 1957, I joined a touring company of a very funny show called 'My Fur Lady', which was a college revue which toured all sixty-eight cities in Canada that year and was very popular. Whilst I was doing that tour, there

was a big theatre festival in Toronto and they were doing a play called 'Andromac' by Jean Baptiste Racine. The man playing Pyrrhus became ill and couldn't continue, so they contacted me since I knew the part and asked if I could fly down and do it for the festival. So I got a leave of absence and performed the play for the festival.

As luck would have it, the play was being adjudicated by an Englishman, Richard West, and an actor called Andre Van Gesygham (featured in the *It's Your Funeral* episode of *The Prisoner*) and I won the Best Actor award. On top of that, I received a scholarship of four thousand pounds to study. The problem was that if I returned to America to study, I would have immediately been drafted into the Korean war.

Because I was born in Canada and I was eligible for a Canadian passport, I immediately got one and decided to come to England to study. I arrived here in 1959 and went to LAMDA, taking the advanced professional course, which was fabulous. There were some interesting people in my class, such as Donald Sutherland, Janet Suzman and Ed Bishop. There are eight or nine of us who have stayed the course and stuck with performing.

I actually met my wife Shirley here. She is originally from Manchester, and her family emigrated to Vancouver. She was supposed to take over on Broadway from Julie Andrews in 'My Fair Lady', and she rehearsed the role for a month before they discovered that her parents had never taken out Canadian citizenship and the production already had its quota of English performers. So she came here to take up a scholarship to study voice, and I met her through a mutual friend. She joined Sadlers Wells Opera Company as a principal mezzo soprano and was with them for fifteen years, singing under the name Shirley Chapman. And that's one of the reasons why we stayed in Britain, though we returned to Vancouver to be married in 1962, as her parents still lived there.

What was your first television work?

My first TV work was back at a small station that opened up in Sudbury, Ontario. I was eleven years old and we were up there at that time and I went on and did a magazine programme for them in the evenings where I sang songs.

How did you get the 'part' of Alan Tracy in Thunderbirds?

A friend of mine, David Holliday, had already been cast as Virgil and they were having great difficulty casting the part of Alan as they wanted a certain sound for him, being the youngest brother. David, who is a bit older than I am, said that he had this friend - me - who would be great. At the time, I was doing a show in the West End called 'High Spirits', at the Savoy Theatre. So David phoned me up and told me to contact Sylvia Anderson, and I arranged an appointment.

I went out to Slough, where the studios were, and when I walked in the model of Alan Tracy was on the table. She said, "Don't speak, don't say a word - my God, you've got a dimple on your chin just like Alan! In fact, if you were blond and blue-eyed you would look very much like him!" So then she let me speak and she said, "That's his voice!" So I got the job.

So you didn't have to pitch any different voices?

No, but what I found the hardest once we got going was that, of course, we had to play other characters. At the time I had a very light, tenor voice and I found it difficult to make it sound deeper.

Were any of the puppets in Thunderbirds based on the voice artists? The late Peter Dinkley in particular looked very much like his character, Jeff Tracy.

No, they weren't. Peter Dinkley was a lovely man, great fun to work with. But I know what you mean - he did have a look of Jeff Tracy about him.

Had you heard of Gerry Anderson before then?

Not really. I had seen *Stingray* but nothing else because I had only been in the country since 1959 and had been busy in the theatre. We got all this hype at the beginning, that it was going to be in Supermarionation and have radio-controlled puppets, and that it was going to be in colour. This was a big thing at the time - being in colour.

Do you have a favourite Thunderbirds episode?

Well I liked the one with the crocodiles (*Attack Of The Alligators*). I also enjoyed *The Duchess Assignment* because of Ray Barrett

doing the voice of the Duchess. We laughed so much the day we recorded that one! I also loved doing *Move And You're Dead*, stuck up on that bridge with Grandma, talking into my watch. The other one that sticks in my mind for some reason - why I'm not sure - is one where I'm playing a crook or a gangster and I'm caught in some pyramid and I go crazy. I'm not sure of the title...

The Uninvited...

That's it! And I had to yell and scream, "Hahah! You won't take me alive, Tracy!" We had a lot of fun doing that one, but then they were all fun. I especially enjoyed the first film *Thunderbirds Are Go!* as it was very much Alan oriented.

How did you yourself see the character of Alan Tracy?

I saw Alan as first of all being a very bright boy, being so young and still being an astronaut, but being a bit of a rebel who would sometimes go down the wrong route - as it were - to get something. I figured that he was very much the all-American boy, very bright and very happy.

He was much loved by his brothers and his father, being the youngest, so they tried to keep him out of what was happening. He would always be saying, "Let me do it, let me go", so they would say, "No, Alan, you stay there", and he would go, "Aw, gee! What is this?" They kept forgetting that he was an astronaut and piloted Thunderbird 3, which of all the vehicles must have been the most complex to pilot. It was alright Scott running around in Thunderbird 1, but that wasn't a huge rocket ship like Alan had to control!

I think he fell in love very easily, and he had a terrible crush on Lady Penelope, as well as Tin-Tin. I think that he and Tin-Tin would probably end up together. He liked a joke, liked to fool around and was ready to try anything - that's why *Thunderbirds Are Go!* was so much fun, with Alan going up to that planet for a date with Lady Penelope. That was very Alan, and I did see Alan very much in that light.

What was your working routine when you were recording the voice tracks for Thunderbirds?

We recorded three every third Sunday, as we were all doing other things at the time. We had recorded, I think, about nine episodes in a half-hour format, when Lew

Grade saw the first couple and told Gerry that this had to be an hour show. We used to get the scripts by post during the week, and one week I received a letter saying that we were going to have to do some back tracking. What we had to do was go back to the beginning and, not re-record, but add another story as a sub-plot.

So we had to record extra material for nine episodes, and then we moved on to doing three one-hour episodes, on a Sunday. That was then reduced to two because there just wasn't the time to do three in a day. We used to get in at about 9.30am and we would be there until about 5.00 or 6.00pm recording them.

Did you have much license within a script to change lines which didn't sound right?

Yes. That was never a problem because they were basically making it for the American market, of course, so we could tell them if there were British things in the script which we could tell Americans wouldn't understand. Actors do that all the time anyway, so it was never a problem.

Who would be in charge of the recording sessions?

Basically it was Gerry and Alan Pattillo, and Sylvia had a lot to do with it as well. I always felt that Gerry was like a rock. He used to smoke a cigar a lot in those days and he would sit in with us on read-throughs, and when it was time to record he would disappear into the control room. I can still picture him sat with his big cigar behind the mixing desk. There was never a row - in fact, we laughed an awful lot. Sometimes we had to stop and pull ourselves together because we were getting hysterical! We had a lot of laughs, and lunches were laid on for us. They were real great times.

After Thunderbirds, did you go back to do any voices uncredited for the later Supermarionation series, as Shane Rimmer did on occasion (for Captain Scarlet and Joe 90)?

It depended on my availability, as I became very busy in shows after that. I did an episode of *UFO (Exposed)* but they had trouble with my voice on that so they used Jeremy Wilkin (the voice of Virgil in the second series of *Thunderbirds* and the two movies, and Gordon Maxwell in *UFO*) to dub

over my voice because I wasn't available.

I did some other things, but I remember that I did a whole day recording for **Space:1999** saying things like, "Red Alert, Red Alert! Close door number one! This is an emergency!", so that they could use them in various episodes, so I used to hear my voice occasionally in that series.

Did you ever visit the sets to see them filming?

Oh, gosh, yes! I would often do that because they were filming it just behind where we were recording the sound. It was fascinating to see all the different-sized Alans for close-ups or the smaller ones for long shots so he didn't really have to be so far away.

What work have you done since Thunderbirds?

Why don't I just give you my CV? I've done nearly twenty West End musicals. I've done **The Hitch Hiker's Guide To The Galaxy**. More recently, I've been in **T-Bag**, **Mike And Angelo** and **Mr Big**. I could drive you crazy. I've done a lot of television and films.

You were in the original film version of A Man For All Seasons?

Yes, I was the messenger right at the beginning. I open the door and Orson Welles is standing there, but I never got to meet him because he was away that day. I did **Haunted Honeymoon** with Gene Wilder, and **Crazy Like A Fox** when they filmed an episode of that over here.

Of all the characters you've played, which is your favourite?

It always seems to be something I've done recently, but I really enjoyed **Moon-Faced Martin** in 'Anything Goes' very much indeed. I also enjoyed Tony in 'West Side Story' - I loved doing that. There is a show called 'The Fantastics' in which I play two characters, and I enjoyed playing both of them. And 'The Odd Couple' on the West End with Jack

Klugman playing Roy was wonderful.

Given the choice, what part would you like to play?

I would love to play 'The Phantom Of The Opera'. When I saw the opening night of that with Michael Crawford in the lead...it's very rare I see a show and think, "God, I'd love that part!"

How did it feel working with Shane Rimmer (Scott Tracy) and David Graham (Parker/Brains) again after all these years, when you did the Royal Bank of Scotland commercial and Children In Need?

Well, the thing was that we never all had a chance to meet because we were all too busy and it just wasn't all done at the same time. Funnily enough I was just listening to that tape the other day (F anderson's "Thunderbirds For Children In Need" cassette). Shane and I did our parts together but David had to do his separately.

I see David Graham occasionally, but I see Shane much more. David and I have mutual friends though, so I get messages through them an awful lot. We all have a very nice relationship.

We had an episode just recently where the BBC tried to get away with playing those records (the Century 21 Mini-Albums) on Radio 5 without paying us. I was told that they were on and contacted the producer, who was so glad to talk to me, and he said that because they were records I wouldn't be getting any fee. Well, I spoke to Equity who said, "What a load of crap!", so I got a nice cheque from that. I phoned up Shane and told him, and then received a very nice phone call back saying, "Thanks for all this money!"

FAB would like to take this opportunity to thank Matt for his hospitality and for sharing his memories with us.



Above: Matt Zimmerman as pilot Jim Wade in the UFO episode Exposed - with voice dubbed by Jeremy Wilkin.

FANDERSON NEWS

ISSUE 33

DATELINE: JANUARY/FEBRUARY 2092



1999 SPEARHEADS 1992 RELEASES FROM ITC

ITC Home Video have revised their release schedule for 1992, spearheading the first batch of sell-through releases with two double-episode volumes of *Space:1999*, released simultaneously on February 10th. As detailed last issue, Volume One features *Matter Of Life And Death* (with Richard Johnson) and *The Infernal Machine* (with Leo McKern), while Volume Two features the tremendously popular episodes *Dragon's Domain* (with Gianni Garko) and *The Testament Of Arkadia* (with Orso Maria

Guerrini and Lisa Harrow). All four episodes will be complete and uncut and each tape will retail at around £10.99.

March sees the release of two volumes of episodes from *Fireball XL5*, another long-awaited series, which celebrates its 30th anniversary this year. Volume One features the episodes *Planet 46*, *Hypnotic Sphere*, *Planet of Platonis* and *Space Magnet*, while Volume Two continues with *The Doomed Planet*, *Plant Man From Space*, *The Sun Temple* and *Space Immigrants*.

April is likely to be an expensive month for members with four cassettes of Anderson shows on release. Four further episodes of *Space:1999* will be available, with the release of Volume Three - *The Last Enemy* (with Caroline Mortimer) and *Mission Of The Darians* (with Joan Collins) - and Volume Four - *The Troubled Spirit* (with Giancarlo Prete and Anthony Nicholls) and *Space Brain* (with *Thunderbirds*' Shane Rimmer). Also available will be the third volume of *Supercar*. As sales of Volume Two were disappointing, this third tape will probably be the last, and will feature the episodes *High Tension*, *A Little Art*, *Ice Fall* and *Island Incident*.

In addition, April will see the release of the first volume of episodes from *The Protectors*, Gerry Anderson's live-action thriller series with Robert (The Man From *UNCLE*) Vaughn, Nyree (The Forsythe Saga) Dawn Porter, Tony (Space:1999) Anholt, Yasuko (Space:1999) Nagazumi and Anthony (UFO) Chinn. ITC will be releasing selected shows from the 52 episode series based on Fanderson recommendations, so this first volume features *2,000 Feet To Die* (the very first episode), *Brother Hood* (with Vladek Sheybal from *UFO* and Patrick Troughton - later to be seen in the *Space:1999* episode *The Dorcons*), *Disappearing Trick* (with Derren Nesbitt - previously seen in the *UFO* episode *The Man Who Came Back*), and the second season episode *Fighting Fund* (with *Poirot*'s David

Suchet).

Finally, in June, we shall see the third and fourth volumes of **Fireball XL5** released simultaneously, with Volume Three featuring the episodes *Space Monster*, *Flying Zodiac*, *XL5 To H2O* and *A Spy In Space*, while Volume Four features *Space Pirates*, *Convict In Space*, *Space Pen* and *The Last Of The Zanadus*. All cassettes will be available from most good video retail outlets.

FURTHER VIDEO RELEASES FROM ITC

Many members will no doubt be interested in some of the other ITC releases over the next six months. A second volume of episodes from Patrick McGeehan's **Danger Man** goes on release on February 10th, with the very **Prisoner**-esque second season episodes *The Ubiquitous Mr Lovegrove* and *Colony Three*. Director of Photography on both episodes was the late Brendan Stafford (who went on to lense **UFO**) and the late Mike Pratt (who appeared in **UFO**'s *The Psychobombs* episode) can be seen in the first of the two. A third volume is due in May and is likely to feature the episodes *The Mirror's New* (with **UFO**'s Wanda Ventham) and *Sting In The Tail* (with the aforementioned Derren Nesbitt, and David Collings - who appeared with Mike Pratt in *The Psychobombs*).

Mike Pratt also starred in **Randall and Hopkirk (Deceased)**, the second volume of which is also released in February. The two episodes on this tape are *That's How Murder Snowballs* and *Whoever Heard Of A Ghost Dying* (which guests stars **The Champions'** Alexandra Bastedo). Volume Three is due in May.

The first superb adventure of the enigmatic **Sapphire And Steel** is released on February 10th, with Joanna Lumley and David McCallum as the two time detectives. This first six episode story will appear as a twin-cassette pack at the specially reduced price of £16.99. A second twin-cassette pack, featuring the second (eight episode) story will be released in May. Two volumes of **The Persuaders** (with Roger Moore and Tony Curtis), each featuring two episodes will appear simultaneously in March, with a further two volumes in June, while Roger Moore will also appear in two more episodes on Volume Three of **The Saint** in April.

Volume One of **Department S**, starring Peter Wyngarde, will be available in June.

Numerous guest stars and regular actors from the Anderson series can be seen in the 30 episodes of **The Champions**, the first two volumes of which will be available in May. It is too early to say which four episodes will appear on Volumes One and Two, but members should keep a particular look out for *The Dark Island* (which guest stars **UFO**'s Vladek Sheybal and **Space:1999**'s Nick Tate), *Full Circle* (with **UFO**'s Gabrielle Drake), *Project Zero* (with **Joe 90**'s Rupert Davies) and *The Silent Enemy* (with **Fireball XL5**'s Paul Maxwell). Stuart Damon appears in every episode, alongside co-stars William Gaunt and Alexandra Bastedo - Damon, of course, appeared in the *Mindbender* episode of **UFO**, Year One **Space:1999**'s *Matter Of Life And Death*, and the two part Year Two **Space:1999** story *Bringers Of Wonder*.

ITC SPACE:1999 COMPETITION

To help launch **Space:1999** onto the home video market, ITC have kindly donated three sets of the first two volumes of the series for us to give away in this issue's prize competition. To win one of these sets, all you have to do is answer the four questions about **Space:1999** below and send your answers on a postcard (along with your name, address and membership number) to: **Space:1999 Competition, FAB, P.O. Box 93, Wakefield, West Yorkshire WF1 1XJ**. Postcards must arrive by the closing date, Friday, May 1st, 1992.

Space:1999 Competition Questions

1. Name the three Italian actors who guest-starred in Year One episodes - the result of the series' co-funding by the Italian RAI production company.
2. Name the ITC series in which Barry Morse (Prof. Victor Bergman) co-starred with his 1999 replacement Catherine Schell (Maya).
3. Which was the only episode of 1999 in which Martin Landau (Commander John Koenig) did not appear - except in the standard opening title sequence?
4. Which 1999 series regular also starred in Gerry Anderson's *The Day After Tomorrow* pilot episode *Into Infinity*, as well as the feature films *Return From The River Kwai*, *Summerfield* and *A Cry In The Dark*?



UNITED



PLANETS



Our sources in the office of the President of the United Planets have passed on further details of the top secret **Project Green Light**, and the base constructed for use by the Inter-Galactic Rescue Team, **G-Force**.

Star City is controlled by an immensely powerful mainframe computer - code named **George Washington** - which, like its famous namesake, is unable to tell a lie. **Star City** is serviced by three sub-frame robots, each also named after Presidents of the United States - **Franklin, Abraham and George**.

Following our exclusive report in **FAB 2**, the President and his Minister of Defence, **Quando Zil**, have initiated a complete security blanket over the project to prevent details of **Project Green Light** from falling into the hands of **Head Case**, the criminal android believed to be responsible for a number of recent tragic disasters. It is believed that if he acquired knowledge of the existence of **G-Force**, his prime objective would be to attempt to destroy it.

For this reason, we have been urged not to publish further information beyond what appears here, although it may already too late to plug the leak in the President's office...

UNITED PLANETS - FAB 2 1988 (continued)

PROJECT GREEN LIGHT

UNITED PLANETS - FAB 2 1988 (continued)

UNITED PLANETS - FAB 2 1988 (continued)

PROJECT GREEN LIGHT

UNITED PLANETS - FAB 2 1988 (continued)

UNITED PLANETS - FAB 2 1988 (continued)

PROJECT GREEN LIGHT

UNITED PLANETS - FAB 2 1988 (continued)



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UNITED PLANETS - FAB 2 1988 (continued)



UNITED PLANETS - FAB 2 1988 (continued)

ANDERSON ON TOUR

Gerry Anderson is planning a tour of the UK during April and May 1992, to discuss *Thunderbirds* and all other aspects of his work at a series of venues around the country. These talks will be an absolute must for any fan of Gerry's shows, although as this issue goes to press, many details are still being finalised - further information should be available next issue.

In the meantime, we have received a provisional tour list, though we would point out that all dates are subject to contracts being finalised:

St Albans	-Saturday 18th April
Torquay	-Sunday 19th April
Farham	-Tuesday 21st April
Llandudno	-Wednesday 22nd April
Borshamwood	-Thursday 23rd April
Poole	-Friday 24th April
Tunbridge Wells	-Saturday 25th April
Weston Super Mare	-Sunday 26th April
Skegness	-Tuesday 28th April
Aldershot	-Friday 1st May
Maidstone	-Saturday 2nd May
Lewisham	-Sunday 3rd May
Plymouth	-Tuesday 5th May
Port Talbot	-Friday 8th May
Lincoln	-Saturday 9th May
Mansfield	-Monday 11th May
Bradford	-Tuesday 12th May
Hayes	-Thursday 14th May
Thameside	-Saturday 16th May
Birmingham	-Monday 18th May
Worthing	-Wednesday 20th May
Leicester	-Friday 22nd May
Swindon	-Saturday 23rd May
Brentwood	-Friday 29th May
Bedworth	-Saturday 30th May

The actual venues for the talks are to be announced and we should have details of these and ticket prices (and how to book seats) in FAB 4. Fanderson - in the form of our very own Ralph Titterton - will be helping out with a special programme book for the tour.

TORCHY ON VIDEO

Torchy The Battery Boy made his first appearance on sell-through video in a totally unexpected surprise UK release last November. This first volume of episodes from Gerry Anderson's follow-up to *The Adventures Of Twizzle* features the first four episodes - *Pom-Pom And The Toys*, *Topsy Turvy Land*, *Torchy And Squish*, and

The Building Of Frutown - in a 56 minute black and white programme from Polygram Video, previously Channel Five Video.

Produced by Gerry Anderson and Arthur Provis (as A.P. Films) in 1957, Torch relates the adventures of a puppet boy who has a battery inside his head to enable him to walk and talk. Older members will no doubt remember such characters as Piliwig the clown, Sparky the dragon, Pongo the pirate and Flopsy the rag doll who joined Torch on his adventures - the creations of writer Roberta Leigh, who had previously hired Anderson and Provis to make *Twizzle*. Oddly, neither Gerry Anderson nor Roberta Leigh are given any credit for the production on the awful packaging.

Distribution of the cassette appears to be limited, but most good video stockists will order the cassette for you from Polygram if you quote the catalogue number: 0B40663. The cassette retails at around £7.99.

OPPORTUNITY MISSED ON 1991 THUNDERBIRDS CHRISTMAS

The massive UK merchandising campaign which ties in to the current screening of *Thunderbirds* on BBC2 continues into the New Year, although many manufacturers are reportedly cursing their failure to react quickly enough to the popularity of the re-screening - and missing out on what could have been a dream Christmas for the holders of *Thunderbirds* merchandising licenses. BBC1's *Business Breakfast* programme on December 3rd reported that toy shops up and down the country had been inundated with requests for *Thunderbirds* toys for Christmas presents, as have ITC, Fanderson, Copyright Promotions (holders of the merchandise rights to the programme) and Gerry Anderson himself.

Janet Lees of Copyright Promotions explained that many manufacturers were unwilling to commit themselves until the success of the current run could be assessed, and this left them very short of time to have anything in the shops before Christmas, leaving thousands of children disappointed on Christmas morning. Members are advised to hang on to their gift vouchers (if they haven't spent them already) as merchandise is on its way (see FAB 2 and our follow-up report this issue!)



NEW BOOK DETAILS THUNDERBIRDS

As mentioned briefly last issue, Boxtree are to publish a brand new large format paperback detailing the history of **Thunderbirds**. Entitled "Thunderbirds Are Go!", the book features behind-the-scenes information about the series, biographies of the characters, interviews with the voice artists, details of memorabilia and a guide to all 32 episodes lavishly illustrated throughout with numerous colour and black and white photographs. Fanderson's Ralph Titterton and Cathy Ford have been working with the author John Marriott to ensure that the information is as accurate as humanly possible, and both Gerry Anderson and ITC's Frank Ratcliffe have given their stamp of approval to the project by providing introductions to the text.

The book should be available in February, but Fanderson members can order their copies in advance by a special arrangement with Boxtree, who have kindly offered members a mail order service with free postage and packing on copies of the book ordered directly from them. All you have to do is to fill in the form included with this issue of FAB, and send it with your cheque or postal order to Boxtree (not to Fanderson) at the address detailed on the form. The book costs just £9.99.

MERCHANDISE UPDATE

Since our report in FAB 2, some of the promised **Thunderbirds** merchandise has started to filter through to retail outlets. Three different designs of T-Shirt can now be found in many stores, W.H. Smith have birthday cards, Woolworths have children's clothing and Athena stock a **Thunderbirds** poster. A superb folder and personal organiser should also be on general sale as you read this.

More licenses have been granted to merchandisers, and we have the following additions to the extensive list in FAB 2:

Dema International Ltd - Glass Tumblers.
Eros Products Ltd - Plastic Sports Bottle, Lidded Plastic Drinking Cups with Straws.
Humbrol Ltd - Latex Modelling Set.

James North Footwear - Boys Hardsole Slippers 3D Weld, 3-12 yrs (to supply Woolworths only).

Pic Toys (1990) Ltd - Paint by Numbers, Stencil Sets, Play Panels (13 big colour picture panels with multiple connectors).

Pugh Berry Imports - Boyd Knitted Pyjamas, 2-12 yrs (to supply Woolworths only), T-Shirts, Sweatshirts, Jog Bottoms, Jog Suits, Shorts, 3-12 yrs (to supply wholesale, independent retail, Littlewoods and mail order only).

Scaneven - Personalised Shaped Door Plaques.

Trebor Bassett Ltd - All Sugar Confectionery including compound confectionary bars, seasonal sugar confectionary packs, Easter Eggs.

Tyco Toys (Belgium) - Viewmaster 3D Viewing Machine, Individual Stereocards, Gift Sets.

Finally, issue 1 of **Thunderbirds - The Comic** has become an instant collector's item. Copies from the print run of 150,000 are now almost impossible to get hold of, and are expected to fetch extremely high prices in coming years.

NEW U.S. BOOK FOR SPACE:1999 FANS

Most fans of **Space:1999** will be interested in a lavish new book that has just been published in the US (and will probably be available shortly from import specialists in the UK). 'The Complete Mission:Impossible Dossier' by Patrick J. White is 456 pages long, includes numerous photographs of **1999** stars Martin Landau and Barbara Bain and is an indispensable companion to the long-running series, which starred Landau and Bain in the first three seasons.

THUNDERBIRDS RATINGS AND SCHEDULE UPDATE

Ratings for the BBC2 screenings of Thunderbirds episodes continue to fluctuate around the 6 million viewers mark. Although no one episode has yet beaten the 6.83 million figure recorded for the opening episode *Trapped In The Sky*, *The Uninvited* came close with 6.16 million. The Christmas period has apparently caused some disruption to the correlation of information for episodes screened in December, but picking up from where we left off last issue, the figures are as follows:

<i>Operation Crash Dive</i>	5.60m
<i>The Perils Of Penelope</i>	5.54m
<i>Terror In New York City</i>	5.61m
<i>Edge Of Impact</i>	4.99m

Members will have noticed that after *Operation Crash Dive* the BBC screenings have not been following the ITC order (as listed in FAB 2), but the episodes have instead been scheduled in the same order as they were originally shown on ATV Midlands in the mid-1960s - with the exceptions of those episodes that have already been screened, and *Give Or Take A Million* which was positioned earlier to coincide with Christmas.

The reasons for this change in policy are a mystery - and totally unnecessary - but barring sporting events or other seasonal interruptions, the schedule for the remainder of the run will probably continue as follows:

January 3rd	- <i>Desperate Intruder</i>
January 10th	- <i>End Of The Road</i>
January 17th	- <i>The Imposters</i>
January 24th	- <i>The Man From M.I.5</i>
January 31st	- <i>Cry Wolf</i>
February 7th	- <i>Danger At Ocean Deep</i>
February 14th	- <i>Move And You're Dead</i>
February 21st	- <i>The Duchess Assignment</i>
February 28th	- <i>Brink Of Disaster</i>
March 6th	- <i>Attack Of The Alligators</i>
March 13th	- <i>Martian Invasion</i>
March 20th	- <i>The Cham Cham</i>
March 27th	- <i>Security Hazard</i>
April 3rd	- <i>Atlantic Inferno</i>
April 10th	- <i>Path Of Destruction</i>
April 17th	- <i>Alias Mr Hackenbacker</i>
April 24th	- <i>Lord Parker's 'Dliday</i>
May 1st	- <i>Ricochet</i>



PAUL MAXWELL -EPITAPH FOR A HERO

It is with much sadness that we must report the death on December 19th, 1991 of Paul Maxwell, who provided the voice for the Fireball XLS hero, Steve Zodiac. Paul was a very respected character actor and a charming man who delighted audiences at Fanderson 90 with his recollections of working on Fireball XLS, and his further work for Gerry Anderson as the voice of Zero X pilot Paul Travers in Thunderbirds Are Go!, as Captain Grey and the World President in *Captain Scarlet And The Mysterons*, and as Lt Lewis in the popular *Sub-Smash* episode of *UFO*. He had very much wanted to attend the Plan B and Fanderson 91 conventions last year, but his illness sadly prevented him from making any further appearances.

Paul Maxwell's varied and successful career included featured roles in numerous ITC series such as *The Champions* (*The Silent Enemy*), *The Saint* (*The Helpful Pirate*), *Danger Man* (*The Girl Who Liked GIs*, *The Gallows Tree* and *The Relaxed Informer*), *Randall And Hopkirk (Deceased)* (*The Trouble With Women*), *The Adventurer* (*Love Always*, *Magda*) and *The Baron* (*The Man Outside* and *Epitaph For A Hero*), and more recently he had been seen in *Coronation Street*, *Howard's Way* and the feature films *The Pink Panther Strikes Again*, *Aliens* and *Indiana Jones And The Last Crusade*.

He will be much missed by those who knew him and by the many fans of his work.

IN BRIEF - WHERE ARE THEY NOW?

UFO star Ed Bishop recently completed a two week run in Arthur Miller's 'The Price' at the Haymarket Theatre in Leicester...His **UFO** co-star **George Sewell** has been appearing on British television in the *The Detectives* segment of the comedy show **Canned Carrott** with Jasper Carrott and Robert Powell - a blooper sequence featuring all three in a public lavatory sequence appeared on the Christmas Auntie's Bloomers special...**Gabrielle Drake** (**UFO**'s Lt. Gay Ellis) will be touring the UK in a production of 'Charley's Aunt' later in the year...**Space:1999**'s popular chief pilot **Nick Tate** has a major role in Steven Spielberg's new epic feature **Hook**, in which **Tate** plays the pirate Noodler - his co-stars are Robin Williams (as Peter Pan), Dustin Hoffman (as Captain Hook), Julia Roberts (as Tinker Bell) and Bob Hoskins, Glenn Close and Phil Collins as fellow pirates...**1999** star **Catherine Schell** will be seen shortly in the BBC's new comedy detective series **Moon And Son**...**Joan Collins** (**Space:1999** - *Mission Of The Darians*) recently returned to the role of Alexis Carrington in a four hour sequel mini-series to the super-soap **Dynasty** - the two part **Dynasty: The Reunion** was screened this January on British television...**Ian McShane** (**Space:1999** - *Force Of Life*) has also returned to British television this January in a new series of the BBC's popular antiques thriller (!) **Lovejoy**, in which he co-stars with **Sapphire And Steel**'s **New Avenger** girl **Joanna Lumley**...**Oick Spanner** is currently receiving a welcome repeat run in Channel 4's late night schedule, as a programme in its' own right (rather than as part of the defunct **Network Seven** series) - this animated Anderson series is narrated entirely by **Thunderbirds**' own **Scott Tracy**, **Shane Rimmer**.

CENTURY 21 NEWS

Issue 7 of Engale's excellent **Century 21** magazine is now available, and features an indispensable episode guide to Year One **Space:1999** (the perfect companion to those new video releases) - believed to be the most detailed and accurate guide to the series ever published (in spite of some minor typesetting errors which will be corrected in issue 8). The magazine also features

interviews with **Gerry Anderson** (on producing **Thunderbirds**), **Bob Bell** (on set design), **Wag Evans** (on model building) and **Phil Rae** (on model collecting), as well as a reprint of the TV21 photo strip of **Thunderbirds Are Go!**

Issue 8 will be available at the end of February and features an equally impressive episode guide to Year Two **Space:1999**, with many details and cast listings that have never been published before. This is the third part of an ongoing series guide to **1999** that started in issue 6 - the final part(s) will attempt to detail 'as much as possible' of the vast array of **Space:1999** merchandise. Issue 8 also features an interview with **Thunderbirds**' puppet master **Christine Glenville**.

Members can obtain **Century 21** by mail order direct from Engale Marketing - for details, send a stamped self-addressed envelope to: **Engale Marketing, 332 Lytham Road, Blackpool, Lancashire FY4 10W, England.** Engale's new **1992 Thunderbirds Calendar** is also available from the same address - again, members should send an s.a.e. for details.

STOP PRESS: UFO CAR FOUND!

One of the custom-built vehicles designed and constructed for the live-action feature film **Oppelganger** (aka **Journey To The Far Side Of The Sun**) in 1968, and later re-sprayed for the **SHADO** cars in **UFO**, has been uncovered in Wales by Peter Nelson, proprietor of the **Cars Of The Stars** Exhibition in Keswick. The car (seen below in a photograph taken in 1968 by Alan Perry), has undergone a certain amount of refurbishment, but will be restored to its' original **UFO** appearance by Peter Nelson, prior to going on display at the exhibition later in the year. While of the same style, this car is not believed to be the same one owned in the 1970s by Dave Lee Travis (see **Century 21** Issue 4).



UFO

THE LOCATION TOUR

In response to numerous requests, we present the first in an occasional series of articles detailing the many locations used in the filming of Gerry Anderson's first live-action series - the ever popular UFO. In this first quick spin through the countryside of Borehamwood, Watford and Slough, Chris Bentley visits some of the major SHADO installations seen in the series.

Our Secret Service Tour in issue 1 of FAB took in one or two locations that were also later used in UFO - the church from *The Square Triangle* and the hospital from *The Long Sleep* for example. UFO location hunters will also find numerous other examples of houses, office blocks and car-parks used in the series clustered in the same general area of the countryside just outside London - very convenient for the film crews based at Elstree and Pinewood studios, and ideal for the dedicated fan to take a trip around the area in mid-summer (the same time of year as filming took place on UFO in 1969 and 1970) and visit these sites which have become part of television history.

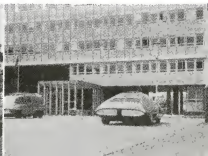
Our first stop should be the Harlington-Straker Film Studios themselves, secret headquarters of SHADO, which in reality are the buildings of BBC Elstree off Eldon Avenue in Borehamwood, formerly the home of the

ATV Elstree Studios. I say should be because access to the studios is strictly limited to BBC employees only, and the only place for a decent photograph of the building is actually inside the studio grounds - although parts of it can be seen from the surrounding houses and flats. A visit to the studios will be a waste of time unless you are able to arrange permission for access beforehand.

Although the building is best known for its numerous appearances in UFO, Anderson fans can also see it in the *With A Little Help From My Friends* episode of *The Protectors* where it doubles as the Hotel Excelsior. Later in that series, Tony Anholt is also seen waiting in a car outside the studios in *The Insider*.

BBC Elstree is situated very close to the former site of the MGM Borehamwood Studios on Elstree Way where the first 17 episodes of UFO were filmed. Sadly, the building has now been demolished and there is very little to see. Location-wise, it was this building that was seen doubling as the hospital in both *A Question Of Priorities* and *Confetti Check A-OK* (the *Confetti Check* footage also appears in *The Man Who Came Back*) and it is a great shame that it no longer exists.

However, a visit to Borehamwood will not be a complete waste of time if you make your way to De Havilland College, also on





Elstree Way and not far from the MGM Studios site. The front of this building can be seen in *Confetti Check A-OK* as Straker pulls up in his car to visit the wheelchair-bound General Henderson.

A perhaps more satisfying tour for **UFO** location hunters would start by heading out to Watford and Chesham. With Watford town centre as your starting point, you can visit the Dean Park Hotel on St. Albans Road - where Ed and Mary Straker spent their wedding night in *Confetti Check A-OK* - and also the top floor of the Church Car Park in Exchange Road - where Ed Straker collected Nina Barry in a secret rendezvous, again in *Confetti Check A-OK* - before heading out of Watford on the A411 and taking the right hand turning for Chandler's Cross.

Here you will find the site of the **SHADO** Health Farm which Paul Foster visits in *Ordeal*. In reality, this is York House School just off Sarratt Road in Chandler's Cross. Impressively set at the end of a long straight drive, the building appears exactly as it did in the series, and - being a school - you should encounter no difficulty walking right up the drive to get a photo. The best time to visit is during the summer when all the kids are on holiday.

From there, you should head north-west to Chesham making for Ley Hill off the B4505. Here you will find the picturesque Martyn Cottage which doubled as the house where Mary Straker lived with her new husband in *A Question Of Priorities*, and where, in the road outside, John Straker is knocked down by a passing car. The ambulance which rushes the the scene over the episode subtitles is actually seen turning onto Ley Hill Road and passing the nearby Ashbridge Farm on its way to Martyn Cottage. It is essential that you should ask the owners of

the house before taking any photos - after all, this is their house and are understandably wary of anyone wanting to take a photograph of it. They have a large fierce-looking dog that will bark at you as you walk up the drive, but it proves to be quite friendly if it recognises your good intentions [and the owners are nearby to call it off].

Joining the A416 and heading south to the A355, you will eventually arrive at Chalfont St.Giles and Chalfont Common. Near here, at Jordans, you will find Stone Dean Farm located on Potkiln Lane, which you will instantly recognise as the farm owned by the Stone family in *The Sound Of Silence*, where Paul Foster investigated the disappearance of showjumper Russ Stone [played by Michael Jayston].

In the next part of this **UFO** tour, we'll head further south into Slough and visit the farmhouse where the Aliens buried their bomb in *The Long Sleep*, the lake which concealed a submerged UFO in *The Sound Of Silence*, and the second home of the Harlington Straker Studios as seen in the second production block of the series.

FAB thanks Tony & Annette Mackay and Steven Turner for their tireless work in tracking down the locations mentioned in this article.

Photos: (Opposite Right) BBC Elstree, formerly ATV Elstree Studios, the Harlington Straker Studios themselves; **(Opposite Left)** De Havilland College, Borehamwood, seen in *Confetti Check A-OK*; **(Above Right)** York House School, Chandler's Cross, the **SHADO** Health Farm seen in *Ordeal*; **(Above Left)** Martyn Cottage at Ley Hill, Mary Straker's new home in *A Question Of Priorities*.



SCRIPT TO SCREEN

SPACE:1999 - CATACOMBS OF THE MOON

This issue, in our ongoing series of articles comparing the original scripts of individual episodes of the Gerry Anderson series with the final broadcast episodes, Luke Davis takes an in-depth look at the shooting script of the Space:1999 episode Catcombs Of The Moon, one of the better offerings of the series' second season.

Space:1999 - Catcombs Of The Moon

Episode written by
Anthony Terpiloff

Original broadcast date 9/12/76
(ATV Midlands)

Of all the episodes in Space:1999's ill-fated second year, *Catcombs Of The Moon* is the one episode which comes the closest to re-capturing the atmosphere and intelligence of the first season of the show, and probably offers the most acceptable balance between the differing production styles of the two seasons - the intellectual, dramatic science-fiction of Year One, and the all-action space opera of Year Two. Without any doubt, this Year One 'feel' to *Catcombs Of The Moon* was the result of the episode being scripted by Year One writer Anthony Terpiloff - who had contributed the scripts for *Collision Course*, *Earthbound*, *Death's Other Dominion* and *The Infernal Machine* (the last two in collaboration with Elizabeth Barrows) to 1999's first season - and if the episode had been filmed as written, the Year One links would have been even stronger.

Plotwise, the filmed episode is virtually the same as the final shooting script (dated May 18th 1976), but as with a great many of the Year Two scripts, certain details were altered before filming actually commenced, either because elements did not conform to producer Fred Freiberger's direction for the series, or because of restraints in using certain cast members. Certainly, the phrase 'Final Shooting Script' is misleading, as many Year Two scripts bearing this description feature drastic variations from the episodes as filmed. *Catcombs Of The Moon* was the twelfth episode filmed for Year Two, and was shot at the start of July 1976, which allowed some six weeks from delivery of this script for alterations.

A number of Year Two scripts were specifically written as 'Double-Up' scripts for Martin Landau (as Commander John Koenig) and Barbara Bain (as Dr Helena Russell), designed to allow one twice as much to do and say as in an average episode, while the other took a break from filming. Presumably,

this was a stipulation of their contracts and resulted - in the extreme cases - in episodes such as *Dorzak*, in which Martin Landau does not appear at all, and *Devil's Planet*, in which Barbara Bain is only heard providing the regular Status Report at the start of the episode (although she does appear briefly in flashbacks from previous episodes).

Catcombs Of The Moon was written as a 'Double-Up' script for Barbara Bain, as clearly indicated on the title page of the script. Each Koenig 'Double-Up' episode was filmed back-to-back with a Helena 'Double-Up', and with *Catcombs*, this was filmed immediately after production was completed on the Koenig 'Double-Up' episode *The AB Chrysalis*. The other Year Two 'Double-Up' scripts were *The Rules Of Luton*, *A Matter Of Balance* (both for Martin Landau), *The Mark Of Archanon* and *Space Warp* (for Barbara Bain).

A further complication to the director of *Catcombs* (Robert Lynn) was the enforced absence during filming - probably through illness - of Catherine Schell, who played the alien metamorph Maya throughout Year Two. As Maya plays a prominent role throughout the script, restructuring was necessary to allow Catherine Schell's fleeting appearances in the finished episode to be filmed after production was completed utilising standing sets.

Terpiloff's script places much more emphasis on the theme of the story, that of the nature of faith, and so places a number of religious allusions in the descriptive passages. For example, engineer Patrick Osgood is described at one point as looking and sounding "both as powerful and other worldly as the Rev. Ian Paisley", while his wife is described as having a "perfect madonna-like face". These religious overtones in the script - which seeks to question religious beliefs in favour of scientific ones - were toned down in the final episode, presumably in deference to the religion-sensitive American market.

Before we get into the fine detail of the differences between this script and the finished episode, we'd better have a brief re-cap of the scenario, as the episode has not been seen on UK television for some years and is unlikely to be available on video in the UK before mid-1993 (a more comprehensive synopsis of the episode can be found in issue 8 of *Century 21* magazine).

Episode Plot

While mining for titanium in the catacombs beneath Alpha, Chief Engineer Patrick Osgood sees visions of Alpha being destroyed by a firestorm. Mentally unbalanced, he believes himself to be the

saviour of his dying wife Michelle, who desperately needs an artificial heart with titanium coated valves if she is to survive. However, Koenig refuses to release the vital element to Helena, as stocks are low and it is needed to power Alpha's life support.

A heat-wave strikes Alpha and Koenig sets off in Eagle One to investigate - he discovers a firestorm on a collision course with the Moon. Having lost contact with Koenig, Tony Verdeschi authorises Helena to use some titanium to complete the work on Michelle's new heart. However, Osgood has strapped himself up as a human bomb and threatens to detonate the explosives unless Helena and Verdeschi release Michelle from Medical Centre. Osgood then

descends into the catacombs with his wife, assuring her that faith will save them both.

Leading a security team, Verdeschi follows Osgood into the catacombs, but is unable to locate Osgood in the dark. Maya transforms herself into a tiger and finds Osgood and his wife just as the firestorm hits the base, setting off explosions on the surface. The roof of the cavern collapses, burying Osgood, but Verdeschi digs Osgood out while Michelle is rushed to Medical Centre for her operation. The transplant is a success, but Michelle only makes a complete recovery when she sees that her husband is safe and well. The firestorm passes with only minimal damage to the base, and Eagle One returns safely to Alpha.

The Hook (Scenes 1-8)

The opening of the episode is virtually identical to its presentation in the original script. Osgood is



Above: Catherine Schell as Maya in a sequence that was scripted and filmed for *The Exiles* but deleted from the finished episode. Her part in *Catacombs Of The Moon* was also drastically reduced when it was learned that she was unavailable for filming.

described as a tall, heavily-bearded, burly man with a fanatical gleam in his eyes, a role that would have been ideally suited to either Brian Blessed (Mantor in *The Metamorph*) or Ken Hutchinson (Greg Sanderson in *The Seance Spectre*), but which went instead to the unbearded James Laurenson, a much slighter actor with no less of a presence on screen.

Scene 9, Osgood's vision of his wife in a burning four-poster bed on the Moon's surface, is seen on-screen without dialogue - James Laurenson and Pamela Stephenson (playing Michelle) are seen to be mouthing dialogue, but all we hear is Derek Wadsworth's eerie and ethereal incidental music (some of Wadsworth's best

compositions for the series were written specifically for this episode, and later re-used in other episodes).

However, as scripted, the dialogue reads as follows:

Osgood: "Michelle!"

Michelle: "It is you!"

Osgood: "I can save us!"

Michelle: "I know."

Osgood: "Rise up and come to me. Trust me, Michelle!"

Michelle: "I haven't the faith! Patrick!"

Osgood: "I've faith enough for both of us!"

At this point, Osgood plunges into the flames and smoke and the picture fades.

Act One (Scenes 10-30)

The episode begins with the usual Status Report from Dr Helena Russell, a device first seen in

1999 in the late Year One episode *Dragon's Domain*, but introduced as a regular feature for Year Two by producer Fred Freiberger, who remembered how useful the Captain's Log had proved for scene-setting and explanation in *Star Trek* (which Freiberger had produced in its third season). Few of these Status Reports went unchanged between script and screen, and the one written by Terpiloff to open *Catacombs* is no exception:

HELENA (V.O.): "Moonbase Alpha. Status Report. Four hundred and ninety-six days since leaving Earth orbit. Dr. Helena Russell reporting. No two days are alike. Our Commander, with Tony Verdeschi, Head of Security, makes a typical routine tour of the base facilities. In Medical Center, Michelle Osgood is a very special patient with a very special problem. She needs a new heart, or she will die. And underground, in the catacombs, our search for titanium - a scarce metal so terribly vital for the function of our life support systems, continues to have top priority."

In the finished episode, this becomes:

HELENA (V.O.): "Moonbase Alpha Status Report: One thousand one hundred and ninety six days since leaving Earth orbit. Dr. Helena Russell reporting. In Medical Center, Michelle Osgood is a very special patient with a very special problem. She needs a new heart or she will die. And in the catacombs, our search for titanium - a scarce metal not only essential for certain medical uses, but also a vital component of our life support systems, continues to have top priority."

We were to have seen footage of Koenig and Verdeschi making their inspection, but in the final episode, although we do see two figures in a Moon Buggy, we are treated to a brief sequence from *The Exiles*, before cutting to Medical Centre (incidentally, Medical Centre and Command Centre are spelt in the American fashion - Center - both on-screen and throughout the Year Two scripts).

Scenes 13 to 15 are virtually unchanged on-screen, with only small deletions to dialogue. However, Scene 16, set in Command Centre - is very much modified. In the finished episode, this scene begins with another Status Report:

HELENA (V.O.): "Moonbase Alpha Status Report Supplemental. Waves of unbearable heat have suddenly begun to beat against Alpha. Our sensors are unable to pinpoint their source. Commander Koenig has lifted off in Eagle One to investigate. The incredible coincidence is that Chief Engineer Osgood predicted this occurrence."

As scripted, this scene shows Koenig in Command Centre making the decision to investigate the source of the heat wave:

INT. COMMAND CENTRE

Camera pans the area, edgily examining the deleterious effects of the dramatically rising heat levels on Alpha personnel. The informality in the code of dress is an absolute necessity for physical well-being and tolerance of the heat.

HELENA (V.O. - STILL NARRATING): "All these happenings occurred before Moonbase Alpha was

struck suddenly by a strange, unprecedented heatwave."

Camera follows Maya as she languidly collects a print-out from Sahn and places it before Koenig at Command Desk. Bill Frazer and Helena in scene. Koenig, as are the other men, is jacketless, open-necked - whatever garb will permit. A feeling of urgency with Koenig - he is dealing with the unknown. And Koenig is a man who doesn't like dealing with the unknown - he has to conquer it. The others reflect his tension.

MAYA: "Surface temperature now forty degrees centigrade and rising rapidly."

KOENIG: "Can't your sensors pinpoint the source?"

MAYA (SHAKES HER HEAD): "It's out there somewhere, Commander. That's as specific as we can get. All computer print-outs show..."

KOENIG (EXPLORES TO HIS FEET): "I don't need computer print-outs to tell me it's hot and getting hotter. I need specifics! I need to know why and where this heat is coming from."

MAYA: "When the facts fail us, Commander, we must guess."

KOENIG (SNAPPING): "Get new facts. (TURNING TO HELENA) Can you squeeze any more power out of the air-conditioning system?"

HELENA: "It's already on overload, John - practically combustible."

KOENIG (WAGGLING TO VERDESCHI): "Tony...?"

VERDESCHI (TRIES TO EASE THE TENSION WITH A SMILE): "Well...I'd say...give an order to relax uniform regulations...let all the gentlemen - and especially the ladies - cool off..."

A pixie-like look in Verdeschi's eyes as he takes Maya in at this.

KOENIG (NOW TAKING IN FRAZER): "BW?"

FRAZER: "I think you may be reading my mind, sir."

KOENIG: "Tell me."

FRAZER: "We hop an Eagle...go out there and try to find what's got us cooking on the burner..."

For the first time - a faint wry smile out of Koenig.

KOENIG: "You're reading my mind, BW."

As seen in the finished episode, this sequence is reduced to a heated conversation between Verdeschi and Sandra Bense, with Maya's speeches transferred to Sandra and Koenig's speeches transferred to Verdeschi. Koenig, Helena, Maya and Frazer do not appear and the dialogue is altered slightly to confirm that Koenig has already set off in the Eagle, and to explain Maya's absence from her Command Centre post (*Sandra: "She is in life support trying to squeeze power out of the air conditioning system."*). Note that the script spells Frazer as "Frazer", and that although Koenig's co-pilot in the finished episode is indeed called "Bill", he is not the Bill Frazer (as played by John Hug) that we are accustomed to from previous episodes.

Scene 19 takes place in the Medical Centre laboratory, and to my mind is the most interesting sequence in the script, one drastically altered in the filmed episode, featuring as it does, a major continuity link to Year One:

HELENA (CALMLY): "The solution has to be simple applied science."



Helena places a slide into a slot. On a screen an enlarged X-ray of an artificial heart. (SFX: Please note all transparencies in this sequence will be required for floor shooting.)

HELENA: "Here's Bergman's heart - working perfectly."

VINCENT (MUTTERS): "Too bad he took it with him."

Helena's swift frosty look at Vincent as she snaps in another slide. A thermographic transparency, vivid colours.

VINCENT: "Victor might have lived forever - given the chance."

Helena puts in another slide.

HELENA: "And this is our version - Michelle's new heart."

VINCENT: "You mean new heart number ten."

HELENA: "What aren't we doing right?"

Vincent looks inscrutable. Helena's manner suggests more than a hint of controlled exasperation.

HELENA: "We've used the same exact specifications as Bergman's. It's got to work this time."

Those familiar with 1999's Year One will recognise that Helena and Vincent are speaking about Professor Victor Bergman, the character played by Barry Morse, who vanished mysteriously and without explanation between the two seasons of 1999. Here, Terpiloff attempted to give some explanation for Bergman's disappearance, or at least acknowledge it, but, as with a well-documented previous attempt by Johnny Byrne in his script for *The Metamorph*, this too was excised by Freiburger before filming commenced. The same sequence in the finished episode begins:

HELENA: "This is a schematic of the artificial heart perfected by Dorfman in 1987..."

and then goes on in much the same manner as in the script, but without any mention of Bergman or his death.

The scene on-screen continues as in the script,

but features some additional dialogue not seen in the script, as Osgood enters Medical Centre:

HELENA: "Patrick, we are trying."

OSGOOD: "And you keep failing!"

HELENA: "Look, we think we've solved the friction problem by relieving the initial pressure..."

OSGOOD: "You continue to solve every problem except the basic one."

HELENA: "I wish you had more faith in me."

The original script simply reads:

HELENA: "We are trying."

OSGOOD: "Obviously."

HELENA (STUNG): "You don't believe either."

The scene ends with dialogue which also does not appear in the original script, as Osgood storms out of Medical Centre:

VINCENT: "They should put him under restraint."

HELENA: "Why?"

VINCENT: "Would you say he was slightly off-balance, Doctor?"

HELENA: When he was having visions about Alpha being destroyed by fire, yes. Now we seem to be in the middle of a heatwave...I don't know, Doctor!"

VINCENT: "Ok. What now?"

Scenes 20 and 21 are unchanged, although in Scene 22, where Koenig talks to Maya on the monitor in Eagle One, Maya's lines are transferred to Sandra once again for the on-screen version. Later, in Scenes 24 and 25, Helena's plea to Koenig to release the titanium is slightly modified, as the script reads:

KOENIG: "Yes, Helena?"

HELENA: "Michelle Osgood. I need your approval to release some titanium - just a few grains. It is absolutely essential if I'm to perfect an artificial heart for her."

Frazer throws Koenig an uneasy look at this; he knows the difficult decision Koenig must make.

KOENIG: "A few grains are absolutely essential for our life support system on Alpha, Helena."

HELENA: "Don't you think I know that? But our life support system can't function an artificial heart."

KOENIG: "We have a total emergency on our hands...and at this moment, titanium is irreplaceable!"

HELENA: "So is Michelle Osgood's life."

In the filmed episode, this becomes:

KOENIG: "Yes, Helena?"

HELENA: "Michelle Osgood. I've tried everything else - nothing works. Unless you release some titanium..."

KOENIG: "We've no titanium to spare!"

HELENA: "Just a few grains..."

KOENIG: "We have a total emergency on our hands..."

and so on. Personally, I feel that Koenig's behaviour in this scene in the finished episode makes him appear unfeeling and irrational, as if he had already been replaced by the Kathon duplicate seen in the later episode *Seed of Destruction* (which was filmed immediately following *Catacombs Of The Moon*).

Scenes 27 and 28, set in Medical Centre and a Moonbase Corridor respectively, were completely

deleted for the filmed episode. They are reproduced here in their entirety:

INT. MEDICAL CENTRE

Michelle in hospital bed.

MICHELLE: "Doctor Russell, you've done everything for me anyone could ever do."

Pull back to include Helena.

HELENA: "No, Michelle. A doctor should always do more."

MICHELLE [SOFTLY]: "But ten artificial hearts haven't worked. You mustn't be discouraged."

Helena looks at Michelle for a long moment - touched by her lack of self-pity.

HELENA: "I'm putting all my faith in the new heart. In number eleven. [Pauses] Will you?"

MICHELLE: "Yes. If you say so - then it'll be alright."

HELENA [WARMLY]: "Thank you, Michelle. Thank you very much."

INT. MIDWINTER CORRIDOR

Verdeschi, Maya and Two Alpha Personnel. Verdeschi holds a small glass tube (like a pipette) - at the bottom of the tube, a minute droplet of liquid. Verdeschi holds the pipette at arms' length and lifts his thumb. The minute droplet of liquid falls to the floor. There is a violent flash and bang.

VERDESCHI: "Hypervitra. Got the picture? This stuff becomes unstable at around fifty degrees centigrade."

This scene then cuts to the explosives storeroom as seen in the finished episode. As written, Maya features prominently in this sequence, monitoring the safety factor on the containers of hypervitra, but on-screen, Maya is not present and her function and lines are switched to the Security Guard played by Brendan Price.

Obviously, as the fight breaks out between Verdeschi and Osgood, in the script Maya is already in the room, but as filmed, Maya is introduced to the scene later on - she is seen walking down the corridor outside wearing a loose dress. On-screen, Maya transforms into an Alsatian before entering the explosives store (so that Catherine Schell could be filmed performing the transformation sequence isolated to the corridor set without interacting with the other actors). In the script, she is simply detailed as changing into an "appropriate animal" after the standard transformation - there was no point in scripting for a specific animal, as this would depend on the availability of the animal in question. (Incidentally, the Alsatian seen here is the same one seen towards the end of *The Metamorph*.)

At the end of this scene, the on-screen episode fades out as Osgood runs off down the corridor. In the script, the scene ends as follows:

Angle to Maya. She becomes herself and goes rushing to Verdeschi. He has been shaken up hard by Osgood, and tries to smile at Maya.

VERDESCHI: "Thanks. I'd hate to meet him alone in a dark catacomb..."

We then cut to the closing scene of Act One, deleted in the finished episode:

INT. CATACOMBS

Distant echo of footsteps approaching. Osgood

appears in a pool of light - camera tracks in close. He is tense, pensive, planning. Fade Out.

Act Two (Scenes 31-47)

Act Two begins exactly as in Terpiloff's script, although Scenes 33 and 34 - which show Osgood lurking in the explosives storeroom and then making his way to the travel tube - are inserted before Scene 32 with Verdeschi and Helena in Medical Centre. However, on screen, this scene ends with Verdeschi telling Helena about the struggle with Osgood in the A-Level explosives room, and then suddenly wondering what Osgood was doing in there, while the script has the scene ending quite differently, leading as it does into another sequence that was deleted altogether:

HELENA: "Tony, I need to make a new test before we can go on with the next heart for Michelle."

VERDESCHI [FROWNS, HER GLOUVOUSLY]: "And you need a guinea pig to volunteer."

HELENA: "I've never done this test before."

VERDESCHI [GROANS]: "That makes two of us. I've never been a volunteer before..."

In the script, this sequence is then followed by the aforementioned Scenes 33 and 34, before moving into the deleted Scene 35. Again, this is reprinted here in its entirety:

INT. LABORATORY

Where, stripped to the waist, Verdeschi lies on a hospital bed trolley, and is wired to a medical scanner. Helena and Vincent roll a large machine into position.

This machine resembles a complicated X-ray gun at the end of a large L-shaped housing and has its own console board attached. It emits a coloured beam of light capable of analysing the molecular structure of anything within its beam and sending this information back to the computer. Verdeschi surveys all this.

VERDESCHI: "I'm impressed."



Helena: "It's a Spectro-Molecular Analyser. It gives us a picture of what we need to know about the inner coating of your heart. Then we can apply that knowledge to building a new one for Michelle."

Verdeschi (of S.M.A. - doing BOTH): "Do I say Cheese?...or just smile?"

Helena: "We're going to slow your heart in order to get a good SMA exposure."

Verdeschi: "There a speed limit, officer?"

Vincent: "Just relax. Leave the driving to us."

Helena: "It may be painful, but not dangerous."

Verdeschi (FLASHING SMILE): "Fire away."

Helena turns the dial of a force field machine up a few notches. Vincent switches on the S.M.A. machine which sends a large coloured beam of light to flood Verdeschi's bare chest. Verdeschi stiffens in pain. Helena and Vincent maintain the seeming imperviousness of the medical profession to human suffering. Verdeschi takes it well. Vincent studies the scanner and operates dials on the S.M.A. machine. He shakes his head. Helena turns up the dial. Verdeschi cries out involuntarily.

Helena (to Vincent): "I'll turn it off!"

Verdeschi: "No! (with great difficulty) I come...this far...I want my money's worth."

The test continues. After a moment, Vincent nods. Helena switches off the dial. Verdeschi subsides.

Vincent: "That does it."

Verdeschi (weakly): "It was nothing really. Now what?"

Helena: "We develop the film for the pictures."

Verdeschi: "If they come out right, I'll autograph 'em for Michelle."

Vincent helps Verdeschi get unwired and up from the trolley.

Vincent: "Thanks pal."

Verdeschi: "Sure. Anytime."

After this sequence, we then return to the events in the screened episode, with the two bikini-clad Alphan women walking down the corridor. Their dialogue is trimmed slightly from the script:

1st ALPHAN WOMAN: "I could learn to love this heat wave. When I walked into hydroponics and Charlie Atkins saw me, he nearly fell into the tank. What an ego trip for me."

2nd ALPHAN WOMAN: "I know what you mean. How can we ever go back to regulation uniforms again? Nobody'll give us a second look."

In the filmed episode, there is no mention of Charlie Atkins and the two speeches are edited into one.

The following Scene 37 has the two women discovering an unconscious Osgood in the living quarters, but deleted from the script are Scenes 38 to 40 which have Osgood hallucinating again about the four-poster on the Moon's surface, and then guiding the two Alphan women to safety from the firestorm. The script continues as seen on-screen with Osgood being taken to Medical Centre, but does not feature the brief scene with Verdeschi and Sandra in Command Centre learning of Osgood's whereabouts.

There are only minor dialogue changes to the following scenes in Medical Centre, until the point at which Osgood reveals that he has explosives

wired to his body. On-screen, Helena lifts his tunic and sees the exposed wires, nodding her confirmation to Verdeschi that he is indeed a human bomb. The sequence continues:

Helena: "Look, Patrick. You've lost a lot of blood. It may require surgery."

Osgood: "No. Bandage my arm and then you'll take me to my wife. She's waiting..."

However, this appears in the script as follows:

Verdeschi: "Is he really wired?"

Helena gingerly touches Osgood's chest and ribs. Under his tunic, Osgood appears to be wearing a thin grid of plastic explosives.

Helena (to Verdeschi): "He's telling the truth. He could blow us all up."

Verdeschi (UNWILLING TO AGREE): "Are you sure?"

Helena (CUTELY): "I believe him. But I'm more concerned about the chance of him losing that arm than I am about explosives.(to Osgood) Patrick, you must let me operate..."

Osgood (FORCING HIMSELF TO SIT UP): "I will let you bandage my arm - then you'll take me to my wife. She is waiting..."

On screen, we then see Scenes 48 and 49 (from Act Three) inserted before the next scene. Scene 48 is simply an effects shot of Eagle One flying towards the cloud, while Scene 49 is a sequence with Koenig and Fraser in the Eagle cockpit, which constitutes just two lines in the script:

Fraser: "Plasma Cloud."

Koenig: "There's no need to state the obvious. What I want to know is what's on the other side."

In the finished episode, the structure of the cloud is not made clear at all, as all references to the plasma nature of the phenomenon have been deleted. This, unfortunately, makes nonsense of the dialogue as heard in the episode and surely ranks as one of the stupidest conversations ever heard in 1999:

Co-Pilot: "Hey, what a cloud?"

Koenig: "There's no need to state the obvious!"

Co-Pilot: "Well, where did it come from?"

Koenig: "Maybe it was formed by whatever's causing the heat."

Co-Pilot: "Well, we sure can't tell from this side."

Koenig: "Yeah, but what I want to know is what's on the other side."

On the basis of the quality of the rest of Terpiloff's dialogue, I can only surmise that this little gem was written by someone other than he - probably Freiburger in his uncredited role as script editor of the series.

Fortunately, it's back to the original script for the rest of the act, as Osgood forces Verdeschi and Helena to allow him to leave Medical Centre with Michelle. Act Two ends with the two making their way from the room, with no-one to stop them.

Next issue, in the second part of this article, we discover who was originally scripted to release the vital titanium to Helena, and how the final sequences were completely re-structured when it was learned that neither Martin Landau nor Catherine Schell would be available for filming.

GERRY ANDERSON'S THUNDERBIRDS



THE DEFINITIVE FAB EPISODE GUIDE

PART ONE - CAST & CREDITS

This first part of our Thunderbirds episode guide lists the complete on-screen credits for both seasons of Thunderbirds and the two feature films. The figures in brackets after the names refer to the individual episode numbers as listed in the ITC order detailed in our episode listing in FAB 2 (and in the episode synopses starting next issue), indicating the individual episodes on which the credit appears. If no figure appears in brackets after the name, the credit appears on all episodes in that particular season.

FIRST SEASON (1964)

Produced by **Gerry Anderson**

Directed by **Alan Pattillo** (1,4,9,12,25)

Desmond Saunders (2,5,8,12,16,19,22,26)

David Elliott (3,7,10,13,15,18,21,23)

David Lane (6,11,13,14,17,20,24)

Associate Producer **Reg Hill**

Director of Photography **John Read**

Character Visualisation **Sylvia Anderson**

Lighting Cameraman

Paddy Seale (1,4,6,9,11,12,14,16,18,19,21,24)

Julian Lugrin

(2,3,5,7,8,10,13,15,17,20,22,23,25,26)

Special Effects Lighting **Michael Wilson** (1 only)

Special Effects Lighting Cameraman

Michael Wilson (2-26)

Camera Operators **Jimmy Elliott**

Alan Perry (1,4,6,9,11,12,14,16,18,19,21,24)

Geoff Meldrum (2,3,5,7,8,13,15,17,20,22,23)

Noel Rowland (10,25,26)

Art Director **Bob Bell**

Special Effects Director **Derek Meddings** (1 only)

Supervising Special Effects Director

Derek Meddings (2-26)

Puppetry Supervision

Christine Glanville

(1,4,6,9,11,12,14,16,18,19,21,24,25)

Mary Turner

(1-3,5,7,8,10,13,15,17,20,22,23,26)

Teleplay by **Gerry & Sylvia Anderson** (1 only)

Alan Fennell (2-5,10,11,13,18,20)

Dennis Spooner (6,7,14,15,19,21)

Martin Crump (8,23)

Alan Pattillo (9,12,24,26)

Donald Robertson (16,17,22)

Script Supervision **Gerry & Sylvia Anderson** (2-26)

Music Composed and Directed by **Barry Gray**

Puppet Operators **Yvonne Hunter** (1 only)

Wanda Webb

(1,4,6,9,11,12,14,16,18,19,21,24,25)

Carolyn Turner

(4,6,9,11,12,14,16,18,19,21,24,25)

Judith Shutt and **Ernest Shutt**

(2,3,5,7,8,10,13,15,17,20,22,23,26)

Sculptors **John Brown** and **John Blundall**

Wardrobe **Elizabeth Coleman**

Assistant Art Director **Grenville Nott**

Character Voices

Sylvia Anderson, **Ray Barrett**, **Peter Dineley**,

Christine Finn, **David Graham**, **David Holliday**,

Shane Rimmer and **Matt Zimmerman**

Script Editor **Alan Pattillo** (2-26)

Supervising Editor **Len Walter** (2-26)

Editors **Len Walter** and **David Lane** (1 only)

Harry MacDonald (2,5,9,11,14,17,20,21,22,26)

Harry Ledger (3,6,8,12,15,18,23-25)

Peter Elliott (4,7,10,13,16,19)

Supervising Sound Editor **John Peverill**

SPECIAL EFFECTS 2nd UNIT

Director **Brian Johncock** (1-9,12-23)

Ian Scoones (10,11,24)

Shaun Cook (25,26)

Lighting Cameraman **Harry Dakes**

Camera Operator **John Foley** (2,4,12-18)

Garry Coxall (3,5-11,19-26)

Sound Editor **Brian Hickin** (1,2,4,12-18)

John Beaton (3,5,7,20,22-25)

Tony Lenny (6,8,9-11,19,21,26)

Dialogue Editor **Roy Lefbary** (2-26)

Special Effects Assistant **Brian Johncock** (1 only)

Puppet Properties **Eddie Hunter** (1 only)

Property Master **Arthur Cripps**

Sound **Maurice Askew** and **John Taylor**

An APF Television Production

in association with **ATV**

Westrex Sound System

An **ITC World Wide Distribution**

Filmed in **Videcolor** and **Supermarionation**

SECOND SEASON (1966)

Produced by **Reg Hill**

Directed by **Desmond Saunders** (1,3,6)

David Elliott (2 only)

Brian Burgess (4,5)

Associate Producer **John Read**

Characters Created by **Sylvia Anderson**

Lighting Cameraman **Julien Lugin (1-4,6)**

Paddy Seale (5 only)

Special Effects Lighting Cameraman

Michael Wilson

Camera Operators **Noel Rowland (1-4,6)**

Ted Cutlack (5 only)

Gary Coxall

Supervising Art Director **Bob Bell**

Supervising Special Effects Director

Derek Meddings

Teleplay by **Alan Fennell (1 only)**

Donald Robertson (2 only)

Alan Pottille (3,6)

Tony Barwick (4,5)

Script Supervision **Gerry & Sylvia Anderson**

Music Composed and Directed by **Barry Gray**

Puppetry Supervision

Christine Glanville and Mary Turner

Puppet Operators **Judith Shutt and Wanda Webb**

Sculpting Supervision **John F. Brown**

Wardrobe **Elizabeth Coleman**

Character Voices

Sylvia Anderson, Ray Barrett, Peter Dineley,

Christine Finn, David Graham, Shane Rimmer,

Jeremy Wilkin and Matt Zimmerman

Special Effects Director **Jimmy Elliott (1-4,6)**

Shaun Whittaker-Cook (5 only)

Art Director **Grenville Nett**

Designer **Keith Wilson**

Supervising Editor **Len Walter**

Editors **Harry MacDonald (1-4,6)**

Harry Ledger (5 only)

Supervising Sound Editor **John Peverill**

Sound Editor **Norman Cole (1-4)**

Peter Pennell (5,6)

Dialogue Editor **Roy Lefbery**

Property Master **Arthur Cripps**

Sound **Maurice Askew (1,2)**

Ken Scrivener (2-6)

Executive Producer **Gerry Anderson**

Made in association with **ATV**

Westrex Sound System

An ITC World Wide Distribution
Filmed in Videcolor and Supermarionation

SERIES REGULAR VOICE CAST

Jeff Tracy.....	Peter Dineley
Scott Tracy.....	Shane Rimmer
John Tracy.....	Ray Barrett
Virgil Tracy (1st Season).....	David Holliday
Virgil Tracy (2nd Season).....	Jeremy Wilkin
Alan Tracy.....	Matt Zimmerman
Gordon Tracy.....	David Graham
Brains.....	David Graham
Lady Penelope Creighton-Ward.....	Sylvia Anderson
Parker.....	David Graham
Tin-Tin Kyrano.....	Christine Finn
Kyrano.....	David Graham
Grandma Tracy.....	Christine Finn
The Hood.....	Ray Barrett

THUNDERBIRDS ARE GO! (1966)

Produced by **Sylvia Anderson**

Directed by **David Lane**

Visual Effects Director **Derek Meddings**

Screenplay by **Gerry & Sylvia Anderson**

Music Composed, Arranged and Directed by

Barry Gray

Supervising Art Director **Bob Bell**

Assistant to the Executive Producer

Norman Foster

Associate Producer **John Read**

Editor **Len Walter**

Assisted by **George Rendall**

Characters Photographed by

Lighting Cameraman **Paddy Seale**

Camera Operator **Alan Perry**

Characters Operated by

Christine Glanville and Mary Turner

Assisted by **Wanda Webb and Judith Shutt**

Characters Dressed by **Elizabeth Coleman**

Assisted by **Zena Ralph**

Wigs by **Wig Creations of London**

Visual Effects - Main Unit **Shaun Whittaker-Cook**

Assisted by

Lighting Cameraman **Harry Oakes**

Camera Operators

Ted Cutlack and Richard Conway

Visual Effects - 2nd Unit **Peter Wragg**

Assisted by

Lighting Cameraman **Ted Fowler**

Camera Operators

Ron Gallifant and Ron Ashton

Model Building Supervised by **Ray Brown**

Properties Made by

Tony Dunsterville and Plugg Shutt

Property Master **Arthur Cripps**

Production Co-Ordinator **Brian Burgess**

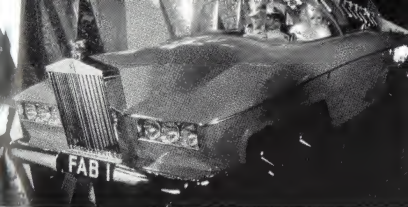
Assistant Directors **Ken Turner and Harry Ledger**

Lip Synch Operator **Ian Spurrier**

Art Director **Grenville Nett**

Designers **Keith Wilson and John Lageu**





Titles by Studio Film Laboratories Ltd
 Characters Sculpted by John F. Brown
 Assisted by Terry Curtis and Tim Cooksey
 Sound Editors John Peverill and Brian T. Hickin
 Sound Mixed by Maurice Askew
 at GHW on Westrex Sound System
 Dialogue Recorded by Ken Scrivener
 Character Voices in Alphabetical Order
 Sylvia Anderson, Ray Barrett, Alexander Davion,
 Peter Dyneley, Christine Finn, David Graham,
 Paul Maxwell, Neil McCallum, Bob Monkhouse,
 Shane Rimmer, Charles Tingwell, Jeremy Wilkin
 and Matt Zimmerman
 End Title Played by
 The Band of H.M. Royal Marines
 Conducted by Lt. Col. F. Vivian Dunn
 'Shooting Star' Sung by Cliff Richard
 Written and Accompanied by The Shadows
 Instrumental 'Lady Penelope' Written and Played by
 The Shadows
 The Producers Gratefully Acknowledge the
 Co-operation of:
 Space Colonel Harris
 of the Martian Exploration Center, Cape Johnson
 Jim Glenn,
 President of the New World Aircraft Corporation,
 Designers and Manufacturers of the Zero X
 Commander Casey,
 Commander in Chief, Glenn Field
 without whose help this motion picture would not
 have been possible.
 Martian Sequences Filmed by
 Century 21 Space Location Unit
 None of the characters appearing in this photoplay
 intentionally resemble any persons living or dead...
 SINCE THEY DO NOT YET EXIST!
 Released Thru United Artists
 A Gerry Anderson Century 21 Cinema Production
 Filmed in Supermation
 Technician and Techniscopie

VOICE CAST

Jeff Tracy.....	Peter Dyneley
Scott Tracy.....	Shane Rimmer
John Tracy.....	Ray Barrett
Virgil Tracy.....	Jeremy Wilkin
Alan Tracy.....	Matt Zimmerman
Gordon Tracy.....	David Graham
Brains.....	David Graham
Lady Penelope Creighton-Ward.....	Sylvia Anderson
Parker.....	David Graham
Tin-Tin Kyrano.....	Christine Finn
The Hood.....	Ray Barrett
Paul Travers.....	Paul Maxwell
Brad Newman.....	Bob Monkhouse
Greg Martin.....	Alexander Davion
Dr Pierce.....	Neil McCallum
Dr Grant.....	Charles Tingwell
Controller Glenn Field.....	Ray Barrett
President Exploration Centre.....	Jeremy Wilkin
Public Relations Officer.....	Charles Tingwell
Messenger.....	Matt Zimmerman
Angry Young Man.....	Charles Tingwell

THUNDERBIRD 6 (1968)

Produced by Sylvia Anderson
 Directed by David Lane
 Visual Effects Director Derek Maddings
 Screenplay by Gerry & Sylvia Anderson
 Music Composed, Arranged and Directed by
 Barry Gray
 Art Director Bob Bell
 Production Manager Norman Foster
 Assistant Director Peter Anderson

Lip Synch Operator **Ian Spurrier**
 Director of Photography **Harry Oakes**
 Camera Operator **Peter Nash**
 Focus Operator **Ian Vinson**
 Editor **Len Walter**
 Assisted by **Len Cleal**

Puppet Co-Ordinator **Mary Turner**
 Characters Operated by **Wanda Webb**
 Assisted by **Linda Rutter, Sheena McGregor**
 and **Charmaine Wood**

Characters Dressed by **Kim Martin**
 Puppet Workshop

Terry Curtis, Tim Cooksey and Plugg Shutt
 Model Makers **Ray Brown, Peter Ashton**
 and **Eric Backman**

Visual Effects Assistant **Ian Wingrove**
 Model Workshop **Brian Smithies**

Sets Designed by **Keith Wilson and John Lageu**
 Properties Made by **Tony Dunsterville**
 Property Master **Peter Holmes**

LOCATION UNIT

Cameraman **Ted Fowler**
 Operators **Derek Black and Tommy Fletcher**
 Tiger Moth Flown by **Joan Hughes MBF**
 Remote Control Flying **Eric Faulkner**

Supervising Sound Editor **John Peverill**
 Sound Editors **Peter Pennell and Brian Hickin**
 Sound Recording by **Anvil Films**

Character Voices by

Keith Alexander, Sylvia Anderson, John Carson,
Peter Dyneley, Gary Files, Christine Finn,
David Graham, Geoffrey Keen, Shane Rimmer,
Jeremy Wilkin and Matt Zimmerman

Made at **Century 21 Studios, Slough, England**

Released Through **United Artists**

A **Gerry Andersen Century 21 Cinema Production**

Filmed in **Supermarionation**

Technicolor and Techniscope

VOICE CAST

Jeff Tracy.....Peter Dyneley
Scott Tracy.....Shane Rimmer
John Tracy.....Keith Alexander
Virgil Tracy.....Jeremy Wilkin
Alan Tracy.....Matt Zimmerman
Gordon Tracy.....David Graham
Brains.....David Graham
Lady Penelope Creighton-Ward.....
.....Sylvia Anderson
Parker.....David Graham
Tin-Tin Kyrano.....Christine Finn
Captain Foster.....John Carson
President New World Aircraft.....
.....Geoffrey Keen
Black Phantom.....Gary Files
Martin.....Jeremy Wilkin
Carter.....Matt Zimmerman
Maine.....Gary Files
Indian Fortune Teller.....Christine Finn
Narrator.....Keith Alexander





Fan Mail, FAB, P.O. Box 93,
Wakefield, West Yorks WF1 1XJ

This time out, we thought we'd take the opportunity to answer some of those questions that you've been sending to us, and these three letters pretty much cover the majority of queries that we have received.

Tyrone Maw, Chelmsford, Essex

When I first thought of joining Fanderson, I was, to say the least, apprehensive. Yet I was proved wrong in my judgement as I never expected to receive such a well-written and interesting magazine, as well as collectable postcards etc.

Being 18 years of age, my earliest recollection of an Anderson production is **Space:1999**. As such, it is this show I am fondest of. I wonder if you could clear up a few things for me?

1. Why, in the four Channel 5 Videos of **Space:1999** do they say that the date is 2100? Did those who put the videos together change the beginning?
2. I read recently that as well as showing **Thunderbirds**, the BBC have the rights to **Joe 90** and **Captain Scarlet** also. Does this mean that **UFO** and **Space:1999** may be shown, or will there be problems with actors' repeat fees causing them to only appear on video?

1. The four videos you mention feature compilation films that were put together by ITC to enable them to sell the series to the American market in the late 70s and early 80s - as TV movies, the compilations were more easily scheduled by American TV stations. The first of these were **Alien Attack** and **Destination Moonbase Alpha**, which I think are the only ones to be dated as set in the year 2100. This was done in a

misguided attempt to disassociate the films from the series. and some additional footage was shot specially for **Alien Attack** (the Earth sequences featuring Patrick Allen). Thankfully, ITC are now releasing complete episodes on home video, and, in time, the releases should include the complete episodes which made up the four compilations (see the next letter).

2. The BBC are currently looking at purchasing other Anderson shows in light of the success of **Thunderbirds**. There is no confirmation at present, but we believe that they are most interested in **Stingray** and **Captain Scarlet**. The 'problems' with actors' repeat fees are the same on the puppet shows as they are on the live-action shows, so the only restrictions on the other series being shown are the BBC's purse-strings.

Matt Mills, Wolverhampton

Please could you answer the following questions:

1. I have got most of the **Thunderbirds** videos, but I find it hard to buy videos of **Captain Scarlet**, **Joe 90**, **Stingray**, **Terrahawks** and **Dick Spanner**. Could you tell me where I can get these videos?
2. When were **Twizzle**, **Torchy** and **Four Feather Falls** made?
3. Did the puppets in **Twizzle**, **Torchy**, **Four Feather Falls** and **Supercar** have mechanically-controlled mouths?
4. Were all the episodes of **Supercar** and **Fireball XL5** made in black and white?
5. What was the name of the man who wore glasses in **Fireball XL5**?
6. Will there be any video releases of **The Secret Service**?
7. Will there be any more video releases of **Joe 90**?
8. Whose voices did Peter Dyneley and Shane Rimmer do in **Thunderbirds**?
9. Were **Terrahawks** puppets on strings or worked in another way?
10. Did Sylvia Anderson do Jimmy Gibson's voice in **Supercar** and also **Joe 90**'s voice?

Phew! Perhaps we should get you to compile our competitions, Matt! Your answers are as follows:

1. All the available video cassettes can be found in most large record and video chain stores, such as Virgin, Our Price and HMV. However, if in difficulty, you can purchase the tapes by mail order from Engale

Marketing, who also publish *Century 21* and *Time Screen* magazines. This is also the best place to find the new *Thunderbirds 1992 Calendar* and back issues of *S.I.G.* and *Action 21* magazines. Just send a stamped, self-addressed envelope to: **Engale Marketing, 332 Lytham Road, Blackpool, Lancs FY4 10W** for more information, prices etc.

2. *The Adventures of Twizzle* was made in 1956, *Torchy The Battery Boy* in 1957 and *Four Feather Falls* in 1958. These were followed by *Supercar* in 1959/60, although that series did not appear on UK television until 1961.

3. *Supercar* was the first series to utilise puppets with mechanically-controlled mouth pieces. Before then, the puppets' mouths were operated manually by the puppeteers.

4. Yes, they were. *Stingray* was the first Anderson series to be made in colour, and also the first television series to be made in colour in the UK.

5. Professor Matthew Matic.

6. We understand that a three cassette video release from ITC Home Video is very likely, but not before the latter part of this year.

7. There is only one more cassette of *Joe 90* episodes left to be released, but it now appears unlikely that Polygram Video (who have the video rights to *Joe 90*) will issue it, or any other ITC Anderson videos, for reasons of their own. The option to release the missing four episodes (and the four which were edited together to make *The Amazing Adventures Of Joe 90*) will revert to ITC when Polygram's rights expire in 1996. We understand that this situation also extends to the complete episodes which formed the compilation feature films for *Stingray* (8), *Thunderbirds* (6), *Captain Scarlet* (8), *UFO* (3) and *Space:1999* (8), and the remaining unreleased episodes of *UFO* (13).

8. The late Peter Dyneley gave his voice to Jeff Tracy, while Shane Rimmer voiced Scott Tracy.

9. The puppets in *Terrahawks* were operated in a variety of ways, but mostly as complex hand puppets, similar to Jim Henson's Muppets.

10. Sylvia Anderson did indeed provide the voice for Jimmy Gibson in *Supercar*, but the voice of Joe McClaine was provided by a young actor called Len Jones.

Brenda Hazel, Banbury, Oxen

Being a newcomer, my current knowledge of things Anderson is limited compared to your regulars. I therefore found it very frustrating when reading through the various articles (in *Fanderson News* 29 and 30), a name was mentioned, but no explanation was given as to what his/her involvement was with the work of Gerry Anderson. Even the names of the Honorary Members on the inside cover meant nothing to me and consequently made me feel like an 'outsider' to the world of Fanderson. Would it be possible to put in brackets after a person's name the show he or she was involved in and the function he/she performed - or would this insult the majority of your readers by stating what is obvious to them?

Thank you for your letter, Brenda, of which this is only a small part. Your comments about the way in which *Fanderson News* was presented were extremely helpful in enabling us to set our editorial policy for *FAB*, and I hope you now feel more a part of the *Fanderson* extended family.

No, we don't feel that long-term members are insulted if we refer to a performer's or technician's function in the shows, but sometimes, the difficulty is that these people contributed in different ways to many different shows, and to simply refer to one contribution tends to dismiss or lessen the other contributions. However, where we can, it is *FAB* policy to do so (as you will have already seen).

The Honorary Members list details those people, who, in the view of the committee, have made an outstanding contribution to the running of the club. Of those listed in this issue, only Gerry Anderson and Christine Glanville (Puppet Supervisor) actually worked on the shows themselves - both have offered untiring assistance to help in the promotion and running of the club, as has Gerry's wife Mary. Don Mead and Peter Harrington are the gentlemen at ITC who always bend over backwards to help *Fanderson* with information, photographs, film prints etc. The other names on the list are past members of the committee or other club members who have made very special contributions to *Fanderson* over the years. As all work for the club is voluntary and unpaid, this honorary status is our way of saying thank you to those people.

FAB CLASSIFIED MARKET PLACE

WANTED (TO BUY OR SWAP):

1. **TV21 First Series: 200, 202, 212, 213, 214, 219, 223, 226, 228, 241**
 2. **Stingray Special 1965** (will accept incomplete copy with intact cover)
 3. **Century 21 Summer Extra 1966** (will accept incomplete copy with pages 21 to 28 and page 35 intact)
 4. **TV21 Free Gifts**
 5. **Lady Penelope Comics**
- TO SWAP (for above):**
Plenty of TV21 First Series
CONTACT:
DAVID MACKENZIE, 73 Sleigh Drive, Restalrig, Edinburgh EH7 6ER

WANTED:

Terrahawks [Channel 5 Videos] Vol 1-5
CONTACT:
N. THOMPSON, 30 Beech Drive, Dunston, Gateshead, Tyneside NE11

WANTED:

1. **Fireball XL5 Annual 1965**
 2. **Fireball XL5 Annual 1966** (or photocopy)
 3. **Fireball XL5 Big Television Storybook** (or photocopy)
 4. **Fireball XL5 Gold Key Comic** (or photocopy)
 5. **TV Century 21 Comics** (or photocopies) with **Fireball XL5** strips
 6. **Fireball XL5 Sweet Cigarette Cards**
- FOR SALE (Offers Please):**
1. Photocopies of:-
a) **Neville Main XL5 Strip - TV Comic** (77 weeks and 4 specials)
b) **1963, 1964, 1965 XL5 Annuals**
2. **Terrahawks Video - Volume 3**
3. **Thunderbirds & Calling Thunderbirds Armada Paperbacks**
CONTACT:
KEITH ANSELL, 173 Brackenfield Road, Great Barr, Birmingham B44 9BB

FOR SALE:

UFO items
CONTACT (send s.a.e. for full details):
RICHARD JOYNSON, Noble House, 57 Auckland Road, Ilford, Essex IG1 4SF

FOR SALE OR SWAP:

Dinky Toys SPV, MSV and SPC - All Boxed (Offers)
CONTACT:
PHILIP HEATH, 16 Woodcock Lane, Acocks Greens, Birmingham BS7 6SR

FOR SALE:

Thunderbird 6 - The Movie Video (Offers)
CONTACT:
GEORGE PIKE, 19 Lovell Road, Ham, Richmond, Surrey TW10 7LB

FAN CLUBS

S.H.A.D.O. USECC is a club for all **UFO** fans. membership includes four newsletters per year, a yearly fanzine, an enlistment bonus, and all items mailed first class/air mail. For more information send SAE or two IRCs to: **HELEN WEBER, 514 Oelwara Ave., Lansdale, PA 19446 U.S.A.**

CONVENTIONS

SPACECON 10 - THE 10th US SPACE:1999 CONVENTION. 17 - 19 July 1992, Los Angeles, California. Celebrate the American 15th Anniversary of Space:1999 with the International Space:1999 Alliance. Guests, Films/Videos, Dealers, Art and Models, Talent Contest, Amateur Film and Video Contest, Charity Auction, Space:1999 Debate and more. For further information send SAE (plus two International Reply Coupons if outside United States) to: **Space:1999 Con 10, P.O. Box 2948, Beverly Hills, CA 90213, USA**

CONTAGION 92 - THE SCOTTISH STAR TREK CONVENTION. 18 - 20 July 1992, The Central Hotel, Glasgow. Guests: Richard Arnold (Star Trek Research Consultant), others to be announced. Star Trek episodes: Classic and Next Generation, films, quizzes/games, dealers room etc plus a Ceilidh and Scottish Folk Night. For further information send SAE to: **Contagion, P.O. Box B67, Rutherglen, Glasgow G73 4HR**

TRANSYLVANIA 1992 - THE FIRST OFFICIAL ROCKY HORROR CONVENTION. 31st October 1992, Mount Royal Hotel, Marble Arch, London. Guests: Richard O'Brien, Patricia Quinn, Sal Piro (subject to commitments) plus others to be announced. Fancy Dress, Alternative Programme or Rocky Horror connected Videos, Art Competition, Dealers Room for convention and Timewarp merchandise. Event culminates in midnight screaming - sorry - screening of The Rocky Horror Picture Show with performing cast, props and Audience Participation. Charity Auction to raise money for AIDS/HIV+ Babies and other sick children. For further details please send SAE to: **Transylvania 1992, 1 Elm Grove, Hildenborough, Tonbridge, Kent TN11 9HE**

*Market Place listings are completely free of charge to all Fanderson members. Fan Club and Convention listings are also free of charge but published on the understanding that an equivalent listing for Fanderson is published in the newsletter/magazine of the club listed or the Convention brochure. Please forward all correspondence to the editorial address: **FAB, P.O. Box 83, Wakefield, West Yorks WF1 1XJ**. A rate card for professional advertising is now available from the editorial address.*

